

12. (a) Why should the ephebe mislead or misinterpret the precursor?

(OR)

- (b) How does Barthes reverse the traditional assumptions about the origin and the unity of a text?

13. (a) What are inductive and deductive methods of criticism?

(OR)

- (b) Is it right to say that “Preface to “Lyrical Ballads” is a manifesto of the Romantic poets? - Explain.

Register Number :

Name of the Candidate :

5 8 4 9

M.A. DEGREE EXAMINATION, 2012

(ENGLISH)

(SECOND YEAR)

(PAPER - IX)

**640. PRINCIPLES OF LITERARY
CRITICISM**

(Including Lateral Entry)

May]

[Time : 3 Hours

Maximum : 100 Marks

SECTION – A (5 × 8 = 40)

Answer any FIVE questions.

ALL questions carry equal marks.

Write short notes on :

1. (a) Affective fallacy.

- (b) Black humour.

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2. (a) Existentialism.
(b) Chorus.
3. (a) Farce.
(b) Euphony.
4. (a) Hyperbole.
(b) Masque.
5. (a) Objective correlative.
(b) Melodrama.
6. (a) Tragic irony.
(b) Plot.
7. (a) Oxymoron.
(b) Soliloquy.
8. (a) Pathos.
(b) Ballad.

SECTION – B (3 × 20 = 60)

Answer any THREE of the following.

ALL questions carry equal marks.

9. (a) What is the significance of plot in a tragedy.

(OR)

- (b) Is Johnson fair as a critic in his analyses of Milton's juvenile and early poems? Explain.

10. (a) Critically examine Schorer's assessment of the British and American novelists.

(OR)

- (b) What does Tate mean by tension? How does he prove that the meaning of a poem is its tension?

11. (a) Make a critical evaluation of Wayne C. Booth's "Telling and Showing".

(OR)

- (b) Discuss Edmund Wilson's concept of historical criticism and explain how he differs from T.S. Eliot.

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